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LIVES OF GREAT PIANISTS.

Beethoven, Louis Van.

The greatest composer of the present century, was born in Bonn, on the Rhine, December 17, 1770. His father was tenor singer in the elector's chapel, a man of irregular habits, besides being a severe taskmaster to the boy, whose early musical education he superintended in person—a stubborn, impetuous, impatient boy, who hated to sit still, and had absolutely to be driven to the piano, and yet who loved music dearly in his own way. These were circumstances to imbitter the sweets of home, and to provoke to surly self-reliance a genius who could not brook artificial methods, and could feel its own appointed way better than rules and teachers could show it. Yet he loved to talk of the good old grandfather, who died when he was but three years old, and he always cherished a warm affection for his mother. Besides music, the rest of his education was common enough—the rudiments of a public school, and “a little Latin.” But the ideal side of his nature found a more genial home in the society of the refined and hospitable family of Von Breuning, his warmest friend through life. The family consisted of the mother, three sons, and a younger daughter, who became Beethoven's pupil. These were his good angels, who could appreciate his mind, and forgive his sins against conventionality. Here he was always welcome and at home; here he grew familiar with intellectual society, and with the works of the German poets.

At the age of 15, he was appointed organist in the chapel of the Elector of Cologne, Max Franz, brother of the Emperor Joseph II. This post was obtained for him by Count Waldstein, an amateur of taste, who was the first to recognize his genius, and his friend and patron through life. An anecdote of his skill and playfulness at this time is related:

“On the last three days of the passion week the Lamentations of the Prophet Jeremiah were always chanted; these consisted of passages of from four to six lines, and they were sung in no particular time. In the middle of each sentence, agreeably to the old choral style, a rest was made upon one note, which rest the player on the piano

(for the organ was not used on those three days) had to fill up with a voluntary flourish. Beethoven told Heller, a singer at the chapel, who was boasting of his professional cleverness, that he would engage, that very day, to put him out, at such a place, without his being aware of it, so that he should not be able to proceed. He accepted the wager; and Beethoven, when he came to a passage that suited his purpose, led the singer, by an adroit modulation, out of the prevailing mode, into one having no affinity with it; still, however, adhering to the tonic of the former key; so that the singer, unable to find his way in this strange region, was brought to a dead stand. Exasperated by the laughter of those around him, Heller complained to the elector, who (to use Beethoven's expression) “gave him a most clever reprimand, and bade him not play any more such clever tricks.”

It was while in this situation, a few years after, that he had an opportunity of showing a cantata of his own composition to Haydn, who, on his way home from England, was invited to a breakfast by the electoral band. The result, as we may suppose, was encouraging to the young artist. He continued to busy himself with the composition of small sonatas, songs and especially variations for the piano. A feat of his in this kind displayed his extraordinary power before Sterkel, the most accomplished pianist whom Beethoven had ever heard. The doubt expressed by this finished performer, whether the composer of these variations could play them fluently himself, spurred on Beethoven, not only to play by heart such as were printed, but to follow them up with a number of others extemporized on the spot; and at the same time he imitated the light and pleasing touch of Sterkel, whom he had never heard till then, whereas his own usual way of playing the piano was hard and heavy, owing, as Beethoven declared, not to his want of feeling, but to his practicing a great deal upon the organ, of which he was very fond. But it was natural, that the impetuous, restless young artist should incline more to excess of strength than of delicacy in his playing.

His life in Bonn terminated in 1792, when, by the favor of the elector, and through the instrumentality of his old patron, he was sent to Vienna, to enjoy the instruction of Haydn. He was now twenty-two; and he looked back upon this period as the happiest part of his life. Very little is told of it. Evidently he was not a youth to be easily known. He lived in his art, too absorbed in it to be much given to dazzling exploits before the crowd. The deafness which withdrew him from the crowd at a later period was already predicted and prepared in the rapt and inward tone of his whole mind. He was indeed morally “deaf” from the first to what most regarded the loudest call; by birth and constitution an awkward stranger in the world of commonplace, and ill conformed to its details and its regularities.

He had then and always a great dislike to giving lessons. He never would have submitted to it, to help himself; only the necessities of his family and the thought of his dear mother could induce him to it. Madame von Breuning used to compel him against his will to go over to the opposite house, and continue his lessons in the family of the Austrian ambassador. As he knew himself observed, he would sulk along, “ut iniquae mentis asellus,” but even on the doorstep would often turn back, and promise to give two hours the next day, for it was impossible to do it now. After one of these occurrences, or any like freak of wayward genius, Mme. von Breuning was accustomed to wink and say, “Our Beethoven has had another ‘raptus’”—a phrase which he was fond of using, as we shall see.

It is to be regretted that more is not preserved of his sayings and doings in the house of Von Breuning, for there, it seems, he was in his element. How intimate his relations was to these good friends, and how nobly he could repent of the violent impulses which were always involving him in misunderstandings with his friends, is shown by a letter which he wrote from Vienna to the daughter, his pupil, in 1793.

“Charming Elonora. My Dearest Friend: A year has elapsed since my stay in the capital, and this is the first letter you receive from me; yet rest assured you have ever lived in my recollection. I have often conversed with you and yours, although not with that peace of mind which I could have desired, for the late wretched altercation was hovering before me, showing me my own despicable conduct. But so it was; and what would I not give, could I obliterate from the page of my life this past action, so degrading to my character, and so unlike my usual proceedings. It is true, there were many circumstances widening the breach between us, and I presume that in those whisperings, conveying to us our mutual expressions, lay the chief source of the growing evil. We both imagined that we spoke from conviction, and yet it was but in anger, and we were both of us deceived. Your good and noble mind has, I know, long forgiven me; but they say that self-accusation is the surest sign of contrition, and it is thus I wanted to stand before you. Now let us draw a veil over the whole affair, taking a warning by it, that, should a difference arise between friends, they should not have recourse to a mediator, but explain face to face. You receive herewith a dedication from me to you, and I only wish the work were greater and more worthy of you. * * * Let it be a revival of the many blessed hours which I spent at your house; perhaps it may tend to recall me to your mind until I return, which, however, will not be so soon. How we will rejoice then, my dear friend. You will find me a more cheerful creature, whose days of trouble have passed away, their furrows smoothed by the lot of better days.” &c.

(To Be Continued.)

MOONLIGHT AND MUSIC

G. HOLCOMBE

Tempo di Valse

The musical score is written for piano and consists of six systems. Each system contains a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Tempo di Valse'. The score includes various musical notations such as triplets, slurs, and fingerings (1-5). The piece ends with a final sustained chord in the right hand.



Dedicated to Charles H. Murphy Jr.

BOB'S WALTZ

Mrs. A. SHARPLEY

The musical score for "Bob's Waltz" is presented in six systems. Each system consists of a treble staff and a bass staff. The bass staff includes an 8va line. The music is in 3/4 time. The first system begins with a treble staff containing a half note G4, a quarter note A4, a quarter note B4, a half note C5, and a quarter note D5. The bass staff contains a half note G3, a quarter note A3, a quarter note B3, a half note C4, and a quarter note D4. The second system continues the melody in the treble staff with a half note E5, a quarter note F5, a quarter note G5, a half note A5, and a quarter note B5. The bass staff contains a half note E3, a quarter note F3, a quarter note G3, a half note A3, and a quarter note B3. The third system features a treble staff with a half note C6, a quarter note D6, a quarter note E6, a half note F6, and a quarter note G6. The bass staff contains a half note C4, a quarter note D4, a quarter note E4, a half note F4, and a quarter note G4. The fourth system continues the melody in the treble staff with a half note A6, a quarter note B6, a quarter note C7, a half note D7, and a quarter note E7. The bass staff contains a half note A3, a quarter note B3, a quarter note C4, a half note D4, and a quarter note E4. The fifth system features a treble staff with a half note F7, a quarter note G7, a quarter note A7, a half note B7, and a quarter note C8. The bass staff contains a half note F3, a quarter note G3, a quarter note A3, a half note B3, and a quarter note C4. The sixth system concludes the piece with a treble staff containing a half note D8, a quarter note E8, a quarter note F8, a half note G8, and a quarter note A8. The bass staff contains a half note D4, a quarter note E4, a quarter note F4, a half note G4, and a quarter note A4. The word "FINE" is written at the end of the sixth system.

BENEATH THE OLD PLUM TREE

Story by
JENNY LIND OGDEN

Music by
J. OWEN LONG

Composer of
"The Whispering of the Pines,"
"Echoes from the Old Homestead,"
"Sunshine on the Hills"

Moderato

The musical score is written for voice and piano. It begins with a piano introduction in 3/4 time, marked 'Moderato'. The introduction features a melody in the right hand and a bass line in the left hand, both using chords and single notes. The time signature changes to 6/4 for the vocal entry. The lyrics are: 'Just at the close of a beau-ti-ful day, Just as two lov-ers were Years have gone by and to-day I am old, Let me re-peat it tho' wend-ing their way Down thro' the gar-den and out by the sea oft-en I've told, She was so loy-al, so faith-ful to me To the old tryst-ing place 'neath the plum tree. Just as she prom-ised be-neath the plum tree.' The score includes piano accompaniment for the entire piece, with chords and single notes in both hands.

Just at the close of a beau-ti-ful day, Just as two lov-ers were
Years have gone by and to-day I am old, Let me re-peat it tho'
wend-ing their way Down thro' the gar-den and out by the sea
oft-en I've told, She was so loy-al, so faith-ful to me
To the old tryst-ing place 'neath the plum tree.
Just as she prom-ised be-neath the plum tree.

Recitative

p With expression

"Tell me you love me," so soft - ly he said.
Here 'neath its branch - es I love it the best,

f "Name now the Wedn'sday on which we will wed." *rit.* "I'll love you al-ways," so *a tempo*
Here in earth's arms she is sleep-ing, at rest; I will stay by her as

sweet - ly said she, God be my wit - ness be - neath the plum tree.
she stood by me When we were wed - ded be - neath the plum tree.

REFRAIN

Tempo di Valse

Be - neath the old plum tree Where you did

prom - ise me, With eyes so blue and heart so true, My

South - ern Rose. _____ Be - neath the

old plum tree Where you did prom - ise me I'll keep the

vow, I'm with you now, My South - ern Rose. _____

FRENCH MILITARY BAND MARCH

M. W. BUTLER

THE MARSELLAISE

f con bravoura

Allegretto

p

DRUMS

SAXOPHONES

TRUMPETS

FROM ELEGY

dolce

ff

2 8

BARITONE

[illegible]

DUET

DUET

Ped. *ff*

con fuoco

FULL BAND

[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, in G major (one sharp) and 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of five measures. The first measure has a treble clef and a key signature of one sharp (F#). The second measure has a bass clef and a key signature of one sharp (F#). The third measure has a treble clef and a key signature of one sharp (F#). The fourth measure has a bass clef and a key signature of one sharp (F#). The fifth measure has a treble clef and a key signature of one sharp (F#). The piece ends with a double bar line. There are some handwritten annotations: "Ped." (Pedal) under the third measure, and "Ped. fff" (Pedal fortissimo) under the fifth measure. There are also some asterisks (*) under the second, fourth, and fifth measures.

CORNET SOLO

p dolce e legato

cresc. f = p

cresc. f = p

CLARINETS AND FLUTES

*p Ped. * f Ped. * p Ped. **

brillante

*p Ped. * f Ped. * Repeat 8va*

SAXO-
PHONES

f con bravoura p

TRUMPETS

dolce

ff

BARITONE

p

8

DUET

8

FULL BAND

ff

8

8

ff

Nearer, My God, to Thee.

FOUR HANDS.

M. W. BUTLER.

SECONDO.

Moderato Con Espressione.

p legato
Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

cresc
Ped. *

Ped. *

mf
Ped. *

Ped. *

Ped. *

Ped. *

p
Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

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Nearer, My God, to Thee.

FOUR HANDS.

PRIMO.

M. W. BUTLER.

Moderato Con Espressione.

Handwritten annotations: *3 counts*, *2 counts*, *1 count*, *2*, *1*, *3*, *3*, *2*, *1*, *3*.

Handwritten notes: *B*, *a*, *g*, *g*, *e*, *e*, *d*, *g*, *b*, *a*.

Handwritten markings: *p*, *legato*.

Handwritten notes: *B*, *a*, *g*, *g*, *e*, *e*, *d*, *g*, *f#*, *a*, *g*.

Handwritten notes: *d*, *c*, *d*, *d*, *b*, *d*, *m*, *c*, *d*, *b*, *a*.

Handwritten markings: *cresc.*, *mk*.

Handwritten notes: *b*, *a*, *g*, *g*, *e*, *e*, *d*, *g*, *f#*, *a*, *g*.

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SECONDO

PRIMO.

8va.....

m

8va.....

8va.....

f

8va.....

8va.....

p

dim

pp

Celeste Waltz.

MAUDE DRAKE.

Tempo di Valse.

The musical score is written for piano and bass. It consists of five systems of two staves each. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as dynamics (*mf*, *p*, *f*, *crescendo.*), fingerings (1, 2, 3, 4, 5), and articulation (accents, slurs). The first system begins with a *mf* dynamic and a first ending bracket. The second system features a *mf* dynamic and a first ending bracket. The third system includes a *p* dynamic and a first ending bracket. The fourth system includes a *p* dynamic and a first ending bracket. The fifth system includes a *crescendo.* dynamic and a first ending bracket.

First system of musical notation (measures 1-6). The treble clef staff contains a melody with a triplet in measure 3 and a triplet in measure 6. The bass clef staff contains a harmonic accompaniment. Dynamics include *p* (piano) in measure 1 and *mf* (mezzo-forte) in measure 4. Fingering numbers 1, 4, and 5 are shown in measure 4.

Second system of musical notation (measures 7-12). The treble clef staff contains a melody with a triplet in measure 7 and a triplet in measure 10. The bass clef staff contains a harmonic accompaniment. Dynamics include *f* (forte) in measure 7 and *mf* (mezzo-forte) in measure 10. Fingering numbers 2 and 5 are shown in measure 10.

Third system of musical notation (measures 13-18). The treble clef staff contains a melody with a triplet in measure 13 and a triplet in measure 15. The bass clef staff contains a harmonic accompaniment. Dynamics include *p* (piano) in measure 17. Fingering numbers 2, 1, 4, 1, 2, 3, and 2 are shown in measures 13, 14, 15, 16, 17, and 18.

Fourth system of musical notation (measures 19-24). The treble clef staff contains a melody with a triplet in measure 19 and a triplet in measure 21. The bass clef staff contains a harmonic accompaniment. Dynamics include *mf* (mezzo-forte) in measure 23. Fingering numbers 2, 1, 5, 1, 2, 1, 2, and 1, 4, 5 are shown in measures 19, 20, 21, 22, 23, 24, and 25.

Fifth system of musical notation (measures 25-30). The treble clef staff contains a melody with a triplet in measure 25 and a triplet in measure 27. The bass clef staff contains a harmonic accompaniment. Dynamics include *p* (piano) in measure 29. Fingering numbers 1, 3, 1, and 1 are shown in measures 25, 26, 27, and 28.

Sixth system of musical notation (measures 31-36). The treble clef staff contains a melody with a triplet in measure 31 and a triplet in measure 33. The bass clef staff contains a harmonic accompaniment. Dynamics include *mf* (mezzo-forte) in measure 31. Fingering numbers 1, 3, 1, and 1 are shown in measures 31, 32, 33, and 34.

To my esteemed friend, Mrs. Ureth Sneed.

WHERE HE LEADS I'LL FOLLOW.

BRILLIANT VARIATIONS.

LEON SIMMONS.

INTRO. *Andante Espressivo.*

The musical score is written for piano and consists of two main sections: an Intro and a Theme. The Intro is marked *Andante Espressivo* and the Theme is marked *p a tempo*. The score is in 2/4 time and the key signature has two sharps (D major). The Intro section begins with a piano (*p*) dynamic and a pedaling instruction (*Ped.*). It features a series of chords and single notes, with a triplet of eighth notes in the bass line. The dynamics increase to *mf*, then *f*, and finally *ff* (fortissimo) with a *rit.* (ritardando) marking. The Theme section begins with a piano (*p*) dynamic and a pedaling instruction (*Ped.*). It features a series of chords and single notes, with a triplet of eighth notes in the bass line. The dynamics are marked *p*, *mf*, *f*, and *ff*. The score includes various pedaling instructions (*Ped.*) and articulation marks (*). The final measure of the Theme section is marked *mf* and *Ped.*.

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Ped. *Ped.* *p* *Ped.*

Ped. *Ped.* *Rall.* *Rit.* *Ped.* *pp*

VAR. 18va.....

p *Ped. a tempo.* *mf* *Ped.* *Ped.*

8va.....

Ped. p *mf* *Ped.* *Ped. mf*

8va.....

Ped. *Ped.* *Ped.*

8va.....

Ped. *

8va.....

Ped. *

8va.....

Ped. *p Ped.* *

8va.....

Ped. *

8va.....

Ped. *

Sva.....

Ped.

Sva.....

Ped. *rall* *Ped.*

Sva.....

Ped. *morendo* *rit.* *a tempo* *Leggiero* *Ped. marcato il melodie.* *L. H.* *R. H.*

Sva.....

Ped. *L. H.* *R. H.* *Ped.* *L. H.* *R. H.*

Sva.....

Ped. *L. H.* *R. H.* *Ped.* *L. H.* *R. H.*

8va..... L. H. L. H. 8va..... L. H. L. H.

Ped. R. H. R. H. *Ped.* R. H. *Ped.* R. H.

8va..... L. H. 8va..... L. H.

Ped. R. H. R. H. *Ped.* R. H. R. H. *Ped.* R. H.

8va.....

Ped. *Ped.* R. H. *Ped.* R. H.

8va..... L. H. L. H. L. H. L. H.

Ped. R. H. R. H. R. H. *Ped.* R. H. R. H.

8va..... L. H. L. H. L. H. L. H.

R. H. R. H. *Ped.* R. H. R. H. *Ped.* R. H. R. H.

8va.....

Ped.

8va.....

Ped.

8va.....

Ped.

8va.....

Ped.

8va.....

Ped.

8va.....

Ped.

8va.....

Ped. morendo

8va.....

Ped.

8va.....

Ped. rall.

8va.....

Ped.

fz

pp

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